

In the oldest sense.

Immediately after its founding by Alexander the Great, Alexandria in Egypt rose to prominence on the axes of major trade routes. Its great library became a major repository of thought of the ancient world and a resource to its users. All manuscripts on ships that arrived were copied and kept. Representatives were sent throughout the known world to collect documents of import. The library also commissioned new works by scholars. It was a research institution that set the pace for centers of knowledge such as universities as we know them today.

The library of Alexandria was eroded and slowly destroyed by fire, 1st BCE; attack, 3rd c. CE; decree, 4c. CE; and conquest, 7th c. CE. Sadly no index of its holdings survives.

Only in the last decade was it re-incarnated near its ancient site. The Bibliotheca Alexandrina is located on an axis of the campus of the University of Alexandria and the seafront. It anticipated the expansion of knowledge that the Internet, Facebook, Twitter... and who knows what next...facilitated. It is a viable resource not just for the number of manuscripts or books it has accumulated, but as a center for users to access digital information and the Internet. It also is home to several museums that present a historical context for manuscripts, including the artifacts found on site during the construction of the library, and art galleries that exhibit the continuing present, while reflecting responses to the past and anticipations of the future.

In the Revolution of February 2011, the library survived yet another possible destruction. Its users bore witness to its importance and formed a human shield protecting it from destruction as advocates for independence fought an oppressive dictatorship.

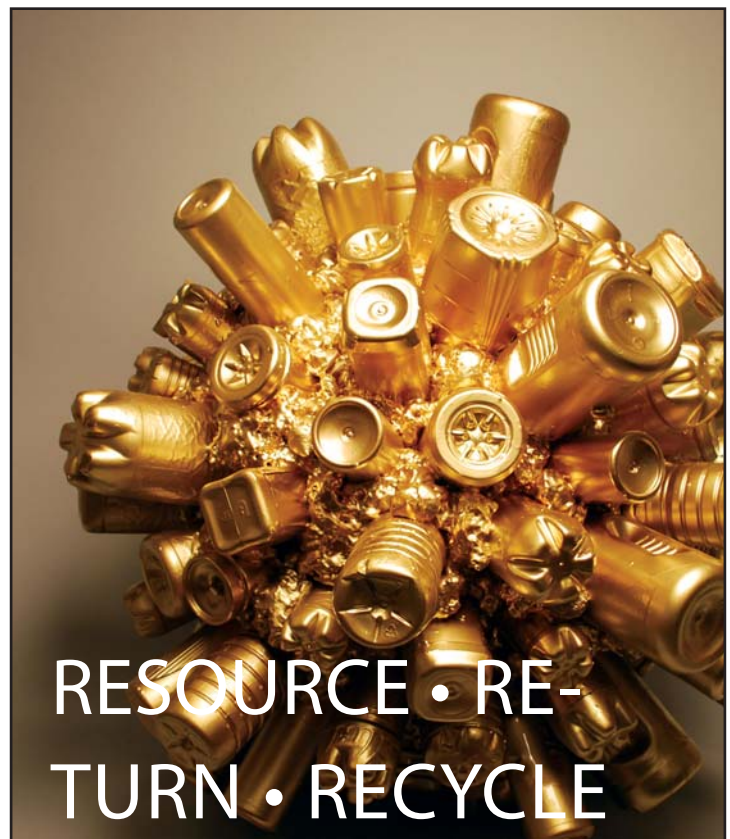
As I contemplate the stamina and substance of this fine resource, I am filled with respect and awe. It is model for us as we consider the value of our resources, the constancy of their use/reuse and sustainability, and the practice in which visual language is regarded as an essential component.

Diane Katsiaficas, Professor, Department of Art

The art on exhibit is for sale. The artists will be contributing 50% of the sale to the Department of Art for student scholarships.

For more information please contact Deborah K. Ultan Boudewyns. ultanoo4@umn.edu, 612-624-1638.

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RESOURCE • RE-TURN • RECYCLE

An exhibition of work by
the University of Minnesota
Department of Art

Wilson Library & Music Library
March 23rd – May 6th, 2011

Opening Reception

Wednesday, March 23, 2011

5:00-7:00 p.m.

4th Floor, Wilson Library

UNIVERSITY OF MINNESOTA
LIBRARIES

The Art in the Libraries Exhibition Program
is a collaboration between the University
Libraries and the Department of Art

Curators' Statement

In this 4th Annual Art in the Libraries Exhibition, RESOURCE • RETURN • RECYCLE, artistic consideration is given to the global tensions around financial instability and the need for responsible environmental practice. Artists are responding to these concerns by making use of cast off or disposed of resources. In an era characterized by the need for frugality and conservation, creative alternatives are a necessity. The artworks in this show are representative of the innovative ways artists are attending these issues and exemplify the need to return to the land and natural resources, recycle and re-purpose material, and re-conceive past imagery.

Artists are turning to organic material: Margaret Bussey uses found paper and mulberry branches from her garden and Benjamin Brockman burns and embosses thin pieces of wood to create a likeness of ancient medallions. A poetic narrative in Jerry Krepps's prints translates organic matter into its essence, creating visual shadows that describe the tentativeness of life and death. As such, Chris Larson blends wood, sand and wax to form a tree-looking foot that is, at once, both landing and fleeing, rooting and melting. Fred Larson's handmade paper, similarly suggestive of the liminality of organic matter, creates a likeness to a sacred text that appears to be receding with time.

Artists are repurposing material and data or using recyclable material: In "Opuse Perpetua Administrator", by Cindy Cribbs, thousands of slide mounts and thousands of data sheets remind us of the now obsolete format for studying and viewing visual history. Jan Estep records and maps locations where rocks are placed to form messages, noting that, "...the act of returning to a place that one has mapped [is] literally returning language back to its source inspiration so it can be composted/recycled back into the earth." Rebecca Hoffman's woven plastic shopping bags hang on the wall like a masterpiece painting, while the recycled plastic bottles assembled into objects by Bart Vargas, fittingly, evoke the story of Alice in Wonderland where perception is skewed by what is imbibed.

Artists are recontextualizing narratives and visual history: Constructed visual metaphors serve as a way to re-examine historical moments, cultural icons and personal histories. David Feinberg recreates a scene from which to reconsider an historical moment, while Jennika Kruse likens ceramic pieces to remnants from historic Italian buildings. Diane Katsiaficas assembles images from the allegory of Lot's wife to reconsider the story's multiple shades of meaning, while Timothy Rooney revisits the haunting pain of his nightmare experiences during the Vietnam War.

Artist are patterning and repeating: Such as in the work of Clarence Morgan, Lynn Lukkas, Sarah Trembley and Brett Gustafson, imagery appears and reappears echoing natural movement and organic matter. The simplicity of one image repeated lends to a field of complexity. Within the obliging experience of such intense focus comes the recognition of pattern and, as Dennis Danvers feels, "In a world of falling towers, perhaps that's the best way to focus clearly on what matters."

RESOURCE • RETURN • RECYCLE

An exhibition of work by the University
of Minnesota Department of Art

Student Curators: Tonya Balik, MFA Candidate; Josh Ostraff, MFA Candidate

Exhibit Coordinator: Deborah K. Ultan Boudewyns,
Arts, Architecture & Landscape Architecture Librarian

Exhibit Coordinator Intern: Shannon Klug

Faculty Advisor: Diane Katsiaficas

ARTISTS & THEIR WORK: 4TH FLOOR WILSON

TONYA BALIK

Black Box
Acrylic yarn on wood panel
2011

Brown Box
Vinyl and thread on wood panel
2011



KELSEY BOSCH & VANESSA CAMBIER

La Toilette: A Travelogue
Leather, watercolor, graphite, ink on
arches, vellum
2010



MARGARET BUSSEY

Crossing Place Indicator
Bark strips, thread and glue
2011



CINDY CRIBBS

Opus Perpetua Administrator
35mm slides, wire mesh, rope, mixed media
2007



DANIEL DEAN

Mobile Furniture for Public Conversation
Shipping pallets
2011



JAN ESTEP

Beneath the surface (of language),
Silver Island Mountain Byway, Wendover,
Utah, USA
Illustrated, folded sheet map, four-color
offset print
2009



ALFONSO FERNANDEZ

Downtown
Acrylic on canvas
2010



Losing Faith
Oil on paper
2010

Frozen Flower
Acrylic and flower pigments on canvas
2010

BRETT GUSTAFSON

Re:Re:Re:Re:
Screenprint on plexiglass
2009



LYNN LUKKAS

Oculus: Sidi Bou Said
Photography
2005



WAYNE POTRATZ

Turtle Table
Recycled cast iron, Sogata cast bronze,
stone, Tama-hagane steel
2005



TOM ROSE

1018 West Scott Street
Ink jet on arches digital paper, letter
press text (letter press by Chip Schilling)
2005



ARTISTS & THEIR WORK: 1ST FLOOR WILSON

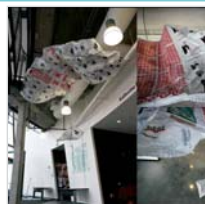
DAVID FEINBERG

Why Didn't We Bomb the Crematoriums
Acrylic on wood, florescent plexiglas,
found objects
2003



REBECCA HOFFMAN

Plastic Bag Parachute
Used plastic bags, string and thread
2010



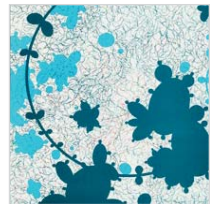
MEGHAN KARSCHNIA

Diminishing Waters
Ceramic
2010



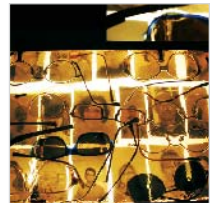
CLARENCE MORGAN

Natural Inclination
Offset color lithograph on Somerset
Velvet radiant white paper, edition
2007



JOSH OSTRAFF

The Looking Glass
Recycled sewing table, resin, glasses,
photographs, lights
2009



GINA SANDERSON

Life of Gandhi
Inkjet on fabric
2011

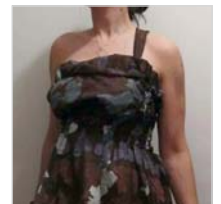


Grid*
Laser-cut velvet
2011

*Located in the basement

SARAH TREMBLEY

Inspired By Ben
Reused synthetic fabrics, silkscreen,
linoleum cut block stamps
2010



Stamps Inspired By Ben
Linoleum cut block stamps, masonite, found wood
2010

Earrings Inspired By Ben
Plexiglass, wire, grapeview wood
2010

KA ZUA MELISSA VANG

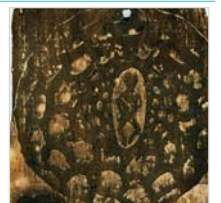
Nothing Is Absolutely Gone
Inkjet prints on paper
2010



ARTISTS & THEIR WORK: BASEMENT OF WILSON

BENJAMIN BROCKMAN

Fertile Grounds 1-3
Handmade collage from found media,
lasercut on scrap butternut wood planks
2010



RENEE CANALES

Virgin in a Landscape
Collage, inkjet, silk, acrylic, gold foil
2010



JENNICA KRUSE

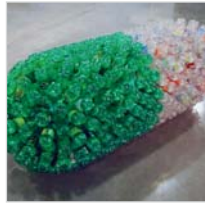
Precedence for Permanence
Saggar fired ceramics
2010



Stacked Histories
Saggar fired ceramics
2010

BART VARGAS

The Bitter Pill
Plastic soda bottles, cardboard
construction tube, cardboard globe,
glue and hardware
2010



The New Bronze
Plastic bottles, spray foam, spray paint,
epoxy resin, glue, and hardware
2010

Swallowtail*
Latex on panel
2011

*Located on the 4th floor

TESS WEINBERG

In the box, In the rain
Mixed media
2011



ARTISTS & THEIR WORK: MUSIC LIBRARY

DIANE KATSIAFICAS

Essentials
Lasercut gessoboard
2011



MARK KNIERIM

Areal
Oak
2008



JERALD KREPPS

Exodus
Intaglio
2007

Silence
Intaglio
2007



TOM LANE

Faded Glory Vase
Porcelain
2009



Two Babes Vase
Porcelain
2010

Darker Than You Think Vase
Porcelain
2010

CHRIS LARSON

The Sound of Failure
Medium wax, wood, plastic flowers,
black sand
2011



FRED LARSON

What the Snake Said
Laser cut handmade paper
2011



AVIGAIL MANNEBERG

Language
Plexiglass
2010



MARY MORENO-LIEN

Credit Score
Plastic credit cards, metal swivel snaps,
metal jump rings
2011



TIMOTHY ROONEY

Vessel 1, Vessel 2 and Vessel 3
Charcoal
2011



ANDREA STANISLAV

Purple Andy
Glitter, polymer, and vinyl on board
2010



Cover Image: Bart Vargas, The New Bronze, 2010

Dennis Danvers quote from his book review for *Pattern Recognition*, by William Gibson (http://www.blackbird.vcu.edu/v2n1/nonfiction/danvers_d/gibson.htm)

For disability accommodations, or to receive this information in alternative formats, contact Deborah Ultan Boudewyns at 612-625-6438 or ultanoo4@umn.edu.